

WHAT DOES CINEMATIC DEPRESSION LOOK LIKE & FEEL LIKE THROUGH TIME?

Ann Cvetkovich (*Depression: A Public Feeling* 2012) on Depression: "Depression lurks in a lot of different places, and rather than naming it as such I prefer to pay attention to the texture of lived experience and its complex combinations of hope and despair." p.157-158

My Research Question: How does cinema reorient understandings of depression away from medicalised conceptions, toward cinema's rendering of depression as an embodied and temporal experience grounded in shared feelings and sensations between characters, atmospheres, and audiences?

Methodology:
close textual analysis of 8 contemporary films, drawing on phenomenology & affect theory

Provisional Findings:
Cinema helps shake away the pathologising framework of looking at depression, and instead gives us a different vocabulary for experiencing and discussing depression as an affective and shared experience.

1950s



REVOLUTIONARY ROAD (2008)

- The Housewife
- A Happy Couple
- The American Dream
- Mundanity
- Banality
- Dreams of a New, Exciting Life

1960s

- Sophistication
- Refinement
- Suppression
- Organisation
- Outward Perfection



A SINGLE MAN (2009)

2000s



THE HOURS (2002)

- The Perfect Host
- Extroverted Bubbliness
- Responsibility
- Compartmentalism

2010s

- The Beautiful Bride
- Extravagance
- Stuckness
- Unkemptness
- Escapism



MELANCHOLIA (2011)

FUTURE



HER (2013)

- Artificiality
- Clean & Streamlined
- Constant Integration with Technology in Daily Life
- Physical and Emotional Isolation